

# CINEMATOGRAPHY

& BIOSCOPE MAGAZINE

No. 3

June, 1908



# STOP PRESS NEWS.

We have secured  
A  
Very Fine Picture  
OF  
**THE GRAND PRIX**  
155 FEET

*Orders executed in strict rotation.*

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THE  
**Warwick Trading Co.**

*The World's Headquarters for Animated Photography*

LONDON:

4 & 5, Warwick Court, Holborn.

PARIS:

16, Rue St. Cecile.



# CINEMATOGRAPHY

## & BIOSCOPE MAGAZINE

PUBLISHED BY

THE WARWICK TRADING COMPANY,

*The World's Headquarters for Animated Photography.*



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Telephone: 1135 Holborn.

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Trade Mark.

No. 3.

JUNE 1906.

Gratis &  
Post Free.

### Fake and 'Frisco—Ominous Facts.

UNLESS our memory plays us false, we believe it was Abraham Lincoln who said that you could fool some of the people all



FOR PARTICULARS OF THIS TOPICAL FILM, SEE PAGE 45.

the time, or all the people some of the time, but that you could not fool all the people all the time. There is, unquestionably,



# NOTES for JUNE

OUR LATEST FILM SUBJECTS.

FULL SYNOPSIS ON PAGES 41-47, & PAGE 51.

## Important to Exhibitors.

LENGTHS ARE NOT APPROXIMATE BUT GUARANTEED.

No. 8019. The Price of a Dinner.  
Length 250 feet. Code Word "Dinner"  
Full of intense fun, well maintained throughout. **£6 5 0**

No. 8020 With the Wellman Polar Expedition.  
Length 200 feet. Code word "Sleigh"  
A Film of universal Topical Interest. **£5 0 0**

No. 8023. The Guinea Entertainer.  
Length 170 feet. Code word "Guinea"  
Laughable Throughout without any  
lagging of excitement. **£4 5 0**

No. 8024. When the Cat's away,  
Length 105 feet. Code word "Cats"  
A Film far more Superlative than Funny. **£2 12 6**

No. 8025. San Francisco Disaster.  
Length 520 feet. Code word "Chinatown."  
**£13 0 0**

No. 8026. San Francisco Disaster.  
Length 435 feet. Code word "Hall"  
Marvellously realistic and full of interest **£10 17 6**

No. 8028. The Ticket Mania.  
Length 325 feet. Code word "Tickets"  
Splendidly told, without being overdrawn. **£8 2 6**

No. 8029. H.M.S. "Montague," on the Rocks at Lundy.  
Length 200 feet. Code word "Montagu"  
A fine subject taken during the gale of  
Friday, June 1st. **£5 0 0**

No. 8030. The Royal Wedding at Madrid.  
Length 425 feet. Code word "Ena"  
**£10 12 6**

See also pages 48 & 49.

No. 8033. The Launch of SS. "Lusitania,"  
Length 265 feet. Code word "Cunard" **£6 12 6**

"If it  
happened  
the  
Warwick's  
got it."

Pirates  
BEWARE!  
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. . . THE . . .

# Warwick Trading Co.

The World's Headquarters for Animated Photography

LONDON:

4 & 5, Warwick Court, Holborn.

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16, Rue St. Cecile.



a large amount of truth in this trite remark, but how utterly it is ignored by certain members of the cinematograph trade may be gleaned from the following ominous *facts*.

The way in which some makers have recently endeavoured to foist upon the public *faked* films of incidents that have profoundly affected the sympathetic imagination of the world, is not only a scandal to human intelligence, but it is a policy which is hateful to every true British heart. Let it be understood at the outset that we have no grudge against any individual, nor have we any complaint to make against the products of any manufacturer, in so far as technique is concerned. What we do attack is the evident policy in some quarters of thinking that anything is good enough for a British audience, that deceit can be practised *ad nauseam*, and that anything and everything can be faked, and yet passed off as the genuine article. We have had such an audacious example of this kind of thing in some of the published and exhibited films purporting to represent the sad calamity at San Francisco, that we cannot, in the interests of cinematography, allow such flagrant examples of deceit to pass without comment, and without giving a word of warning to the trade.

One firm has raked up some fire or another from the dust heap of almost forgotten things, and with perfect *sang-froid* offers it as representing the appalling catastrophe at San Francisco. This particular film shows the firemen busy at work deluging the burning debris with water, whereas every school-child knows, that at San Francisco, the ruins blazed for three days, simply because the earthquake had broken the water mains, and it was, in consequence impossible to fight the flames. Whole streets had to be literally blown down in order to isolate the fire-stricken districts. And yet, even amidst this dreadful calamity, there are some who appear to be so hard of heart that they can treat it as if it were an everyday occurrence. We do not know, even in this age of charlatanry, of a more barefaced attempt of imposture on the simplicity of the public, than the publication of faked films of such events as the San Francisco disaster. In one or two instances they have met with the success they deserve, namely, that showmen who have exhibited them have been compelled to withdraw them.

Is this kind of thing, we ask, beneficial to cinematography? Does it not, on the other hand, tend to lower animated picture exhibitions in public estimation, *facilis descensus Averno*? This kind of thing may answer in other countries, but it will not answer here. The public hate to be deceived without knowing it; deception will only be tolerated when there is no attempt to hide it. It will be a sorry day when our film makers' powers of invention become exhausted, and when they are at last incapable of equalling themselves. But we ask—do faked films, using the word "faked" at any

# THE HALL MARKS

## of Cinematography

Thousands  
of  
Subjects  
to  
Select  
From



When  
in  
Doubt  
Consult  
the  
Warwick

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**SEE**  
That this Mark  
is Stamped  
on ALL FILMS



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Quality  
Unsurpassed  
by  
any  
Maker



Our  
Vast  
Experience  
is at  
Your  
Disposal

attempt of deception—do faked films of such awe-inspiring events as San Francisco, prove that they are doing so?

Another firm, with the most unaffected simplicity, announces that their film is "a wonderfully realistic picture of the terrible catastrophe," and yet in the last scene, we are told, "the devil suddenly appears over the wrecked city, gloating over the terrible disaster which has befallen it." Could this, we ask, not well have been dispensed with; it may be pre-eminently dramatic, but would not pathos have been more seemly? May there not be behind all this apparent caprice of forces some meaning and purpose in it all? At all events, a shock of three minutes duration which can lay the heart of a great city in ruins, is too awful to sport with. Such scenes, as the one mentioned above, we do not look upon as even "playing to the gallery"; they are inhuman, debasing and intolerable. On the morning of the announcement of the disaster, one of the leading London dailies said, "We are all here under such uncertain tolerance, we are all here for such a little space, we are so utterly helpless to shelter or to aid when the earth plays havoc with the operations of men; that is the one undeniable fact of such a disaster, in which all the ancient feuds and jealousies for a moment vanish in a kind of ecumenical apprehension of sorrow and pity." How absolutely true, but even here, it seems, there must be the exceptions to prove the rule.

# LATEST FILMS

## Topical.

### San Francisco Disaster. Two Films.

As announced in our last issue, we have secured two films of unusual interest, representing the destruction caused by the recent earthquake at San Francisco. They will prove of more than ordinary topical interest, for they show, in a remarkable way, the effect of the shock on differently constructed buildings. This appalling catastrophe, as we mention in another portion of our impression, profoundly affected the sympathetic imagination of the world, and was, for a long time, the only topic of conversation. It is, therefore, not surprising to find that these films have met with a phenomenal success. From a photographic standpoint, they are all that can be desired, even by the most critical exhibitor, and the scenes depicted have been carefully selected, in order that a comprehensive idea may be gained of the devastation.

\* \* \*

The first film is divided into six scenes, and gives in the first part, a fine panoramic view of Nob Hill, the residential district, as well as a panoramic view of Chinatown. All is chaos, and the destruction is terrible. The scenes seem to apply to an extensive Pompeii rather than to what was but a few days ago one of the finest modern cities in the world. Nowhere within the range of



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view, can a perfect building be discerned; most have fallen like a pack of cards, but here and there a tall building stands like a spectre, sad witness to the city's former greatness. These panoramic views are followed by a looter being chased by the sentry. For a time, looting was rampant, until the military authorities took charge of the ruins. These vagabonds were not content with looting, but many attempts were made to rob the refugees, whilst in camp at Golden Gate Park. The next scene gives a representation of one such villain at work, but he is eventually seized by the sentry. Refugees are next seen in Golden Park Camp, and the film concludes by showing how they try to enjoy themselves. The picture is very prettily set; in the background there is a large see-saw, with quite a number of children having a jolly good time, whilst in the foreground, the young men and women take partners for a waltz. The combination is most effective, and proves that both young and old are trying to make the best of a bad job.

\* \* \*

The second film shows the ruins of the City Hall from the top of the U.S. Mint; views of Mission Street and Market Street, from the same position; a view of Grand Avenue, and concludes by showing quite an army of men searching for valuables under escort. This film is of splendid photographic quality. Many of the lofty steel buildings are seen to have survived the earthquake, but in many cases, the stone and brick facings have been stripped off. The great City Hall, which was one of the most costly erections in the States, and which was surmounted by a beautifully designed dome, is a mere ghost of its former greatness, and stands almost like a skeleton. There is not a single picture in the whole of the film that is not full of interest, and which does not provide food for deep reflection. As vista after vista presents itself, ruins of once important buildings and debris follow in quick succession, and keep the audience spell-bound. These films will make a most important addition to any showman's repertoire, and are sure to draw large audiences. The length of the first film No. 8025 is 520 feet and the price is £13. The length of the second film No. 8026 is 435 feet and the price £10 17s. 6d.

\* \* \*

### **The Royal Wedding at Madrid.**

WE can, without fear of contradiction, announce this film to be one of the most perfect ever produced. There is not a weak point in it anywhere, and by the courtesy of the Civil Governor and the Chief of Police in Madrid, we secured the *exclusive* right to photograph in front of the Church of San Jeronimo, and so obtained the arrival and departure of the Bride and Bridegroom as well as of the guests. The Secretaries of the British Ambassad at Madrid worked like niggers to get us this position, which, of course, was the most important on the whole of the route. The picture opens by showing the arrival of the Grandees of Spain, followed by the carriages of the foreign Princes and special Envoys, from which the spectator secures an excellent impression of great splendour, of horses with gay trappings, of stately coaches of antique designs, and of infinite Royal pomp. Anon, the King's carriage arrives, heralded by mounted trumpeters, the horses led by footmen. As it comes slowly into view, the Royal carriage sparkles in the sun, and just before he alights, the King turns to the camera and smiles. Although he is within the carriage, there is no mistaking that it is King Alfonso, the portrait being superb. An empty equipage, the Carriage of the Gold Panels, follows, and a few minutes later, the troops again present arms, the trumpets blare afresh, and the cortège of the future Queen slowly comes into view, preceded by a Royal escort of cavalry. Hats wave and handkerchiefs flutter, and altogether it is a right regal spectacle. The wedding ceremony over, the King and Queen are next seen descending the steps of the Church of San Jeronimo, in full view on the screen. The portraits are unique, and the young Queen, in her bridal array, looks most charming

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*Black & Tan.*

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They enter the State carriage, drawn by superbly caparisoned horses, and so the great procession of the day was formed. And yet it was to be but a brief period, from this time of joyous exaltation, as one of the London dailies said, that the crime was committed that stained with blood the wedding day of King Alfonso XIII. of Spain and his beautiful and innocent bride. The Queen Mother, and Princess Henry of Battenberg are next seen leaving the church, followed by the Prince and Princess of Wales. They are all life-like portraits, and will be cheered to the echo wherever the film is exhibited. It is a marvellously clear and vivid description of the event of the year, and from a photographic standpoint, the film is absolutely perfect. The film closes with striking portraits of the King and Queen, surrounded by orange blossom. The length is 425 feet, and the price £10 12s. 6d.

\* \* \*

**H.M.S.  
"Montagu" on  
the Rocks at  
Lundy Isle.**

One of the events of the past few weeks was the stranding of H.M.S. Montagu on the rocks at Lundy Island. Special permission was granted us to photograph her, and this was done during the gale of Friday, June 1st. The first scene shows the ship as she is approached on a heavy sea, and is indeed a fine subject. The waves dash over her and break into myriad flakes of foam. There is no mistaking that it is a gale, and as the ship, carrying the camera, approaches the scene, she rocks like a shell on the ocean, making the effect on the screen most natural. The second scene is taken from the island at low tide and gives the spectator an excellent idea of the surrounding rocks with the "Montagu" lying incapacitated at the foot of the cliffs. She looks like a war-horse deprived of its glory, and struggling with an inevitable doom. Altogether it is a fine film, not only from a topical standpoint, but also as giving a grand conception of the sea, as well as an interesting and close view of one of our largest ships of the line. The length of this topical film is 200 feet, and the price is £5.

\* \* \*

**The Launch  
of the  
"Lusitania."**

The launch of the *Lusitania*, the biggest vessel ever built, is of more than passing interest. Not only is she the largest liner in the world, but she is designed to wrest back from the Germans the blue ribbon of the Atlantic in so far as speed is concerned. Some idea of the immensity of this veritable monarch of the ocean may be gleaned from the following figures. The length is 785 feet, the gross tonnage 32,000, the horse-power is estimated at 72,000 and the speed is 25 knots per hour, as a minimum for ordinary weather. She will carry a floating population of 3,150 persons. Such figures are incomprehensible, but the film taken at the launch assists one to arrive at some near approximation of the immensity of this floating city. The picture opens with a fine view of the deck taken from the stern. This is quite a startling picture in its way, and looks like an enormous pier or wharf stretching to eternity. The christening ceremony by Lady Mary Inverclyde is next seen, which is most realistic. The huge monster then glides down the slips, and our other operator was on the opposite bank of the Clyde, and photographed her taking the water, on which she is seen to glide as gracefully as a swan. This film is of more than topical interest for it shows the climax at ship building, at all events for some time to come. The length is 265 feet, and the price £6 12s. 6d.

\* \* \*

**The Ticket  
Mania.**

Just now there is no craze like the Ticket Mania. In this respect everyone seems to be tarred with the same brush, and the interest evoked in this scheme of advertising, equals, if not surpasses the Missing Letter competition of a few years ago. Our hero meets a friend in the park who shows him a copy of

# *The Bioscope.*

MODEL "G"

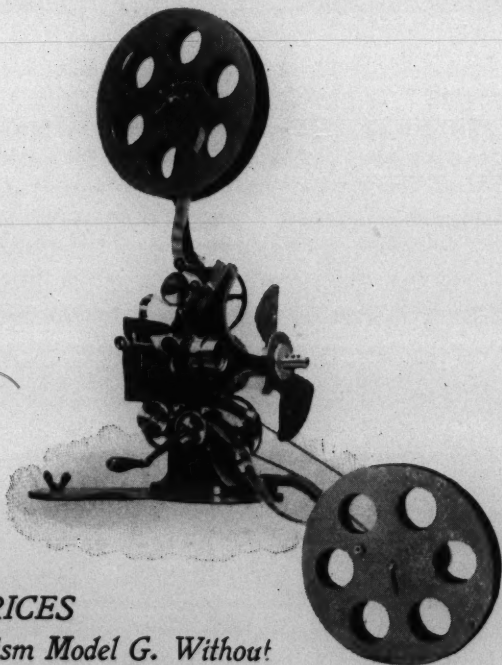
Acme of Perfection.

Absolutely Up-to-Date.

Used Nightly in Most LEADING HALLS.

Has met with such complete success, it is the only  
Model we now supply.

Nothing approaching it. Substantiality with Elegance.  
See it, and you will not question our claims.



## PRICES

*Bioscope Mechanism Model G. Without  
Lens and Rack Mount - £16 - 0s.*

*Complete with Warwick Special Cylinder Lens, any Focus  
£17 10s.*

*Complete Bioscope Outfits from £25 to £35*

We are the Originators of this Machine; it has been copied  
by many, but excelled by none.

## The Warwick Trading Co.

*The World's Headquarters for Animated Photography,  
4 & 5 Warwick Court, Holborn, LONDON, W.C.*

the *Daily Mirror*, announcing the competition, and tells him all about it. He is at once interested in the scheme and goes off to buy a paper. He is next seen at the Bank trying to catch people as they jump off the 'bus, in order to secure their tickets. He succeeds in snatching one from a passenger as he alights, and runs down into the Bank Station, the passenger after him. Our hero is next seen boarding the 'buses at the terminus, searching for tickets both inside and outside. The next scene is remarkably well told. It is taken on top of one of the electric cars. The passengers examine their tickets as they are received from the conductor, when our hero arrives on the scene and likewise receives his ticket. Not content with this, he tries to take the tickets from his fellow passengers and an altercation ensues between himself, the guard, and some of the passengers. He is evidently thought to be mad, but apparently explains his position. The maniac next takes a ticket from a lady who alights from the tram, and who tries to catch him. He is next seen with his bundle of tickets and his copy of the *Daily Mirror*, looking through the list, to see whether or not he has met with any success. At first his disappointment is keen, but eventually he comes across a winning number, when all the other tickets are thrown away, and off he starts for the office of the newspaper. On his way he knocks down, in his hurry, a gentleman walking along the road, reading his paper. Insulted at such treatment the gentleman follows the culprit. The lunatic is then seen entering the offices and emerges waving a "Fiver" in his hand. His joy is only of short duration, for some one on the *qui vive* snatches it from him, just as the gentlemen arrives on the scene whom he had knocked down, together with the lady from whom he has stolen the ticket. They both attack him, or in other words, give him "beans." The subject is well-acted throughout, and has been immensely popular wherever it has been shown. The length is 325 feet and the price £8 2s. 6d.

\* \* \*

### **With the Wellman Polar Expedition.**

In our last issue we announced that facilities had been granted us to accompany the Wellman Polar Expedition which is attempting to reach the Pole by air-ship and motor sleighs. The film under review shows one of the latter, which has been christened by Mr. Walter Wellman, a "mechanical dog," being tested on the Norwegian ice fields by the inventor, Major Henry B. Husey, of the U.S. Government. It is seen drawing three other sleighs, the first one being the one used by Nansen, the second one carrying petrol, and the third one a sleigh of the usual type. The front wheel is in the form of a drum which grips the ice, and the runners are absolutely flexible steel, which are built on an ankle joint, thus giving in any direction in going over uneven surfaces. The capabilities of this ingenious motor are well demonstrated as it passes on the screen. The next scene is extremely interesting and show the motor hauling three logs of timber, which are equivalent to a load of 4,200 lbs. In the next view the motor is seen overcoming obstacles. The movement, as it runs over a mound of snow, is indeed very graceful and shows the advantages of the flexible runners already referred to. The motor also passes over a frozen sheet of water the surface of which has been melted by the sun. As it runs through the water the effect is very fine, and the reflections add considerably to the excellence of the picture. It then approaches in full view on the screen, an excellent portrait thereby being obtained of the inventor and driver. This is unquestionably a film that should be in every showman's list, for it is full of intense interest, and will be admired wherever it is shown. The length is 200 feet, and the price £5.

(Continued on page 51.)



# SPARKLING: START THE ROYAL WEDDING

One of The Most Perfect

Royal Wedding Stakes. **RESULT: WARWICK**

**Exclusive Unique View.**

**ABSOLUTE PORTRAITS**

of the

**King and Queen,**

**Prince and Princess of Wales,**

**The Queen Mother,**

**Princess Henry of Battenberg,**

**etc., etc., etc.**

**SUPERB PHOTOGRAPHIC QUALITY**

The King bows and smiles to the Camera before entering the Church. Interior of the Carriages seen almost as — plainly as the exterior. —

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The Empire Theatre, London.

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Hall, Bournemouth

AND AT

#### IN THE UNITED KINGDOM

HOURS in front of every  
or minutes mind you, but

#### LID HOURS

exhibited at the Palace Theatre,  
Saturday June 2nd. That is  
OF ANY OTHER FIRM.

t. PRICE £10 12 6

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#### By Courtesy

of the Civil Governor, and the  
Chief of Police at Madrid, we  
secured Exclusive Pictures  
outside the Church.

#### This Film Proves that ENGLAND IS AWAKE

Pronounced by all who have  
seen it to be one of the Most  
Sparkling Films in existence  
and Rock-Steady.

See the Picture Yourself and  
be convinced.

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Telegrams "COUSINHOOD LONDON."

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#### PIRATES BEWARE

Our Films are copyrighted

**AN OX IN A  
TEA-CUP**

**Bovril**



## General Comics.

### **The Price of a Dinner.**

Our tramp films are always full of fun, and are always appreciated by young and old. "The Price of a Dinner" does not fall short in this respect. It is crammed full of episode, and the story is acted with first class effect. The picture opens with a farmyard scene: one of the men leaves his dinner, wrapped in a handkerchief on the gate post, guarded by an Irish terrier. Weary Willie approaches, and after some manœuvring with the dog he eventually gets the dinner, but his next difficulty is to get away. He makes several abortive attempts to get through the gate, but No! the dog is too much for him. Weary Willie's intellect is not altogether dormant, for he takes the gate off its hinges and so escapes. The realism with which the dog attacks the tramp is nothing less than marvellous, and will cause screams of laughter as the tramp makes his futile efforts to get past it. The dinner is missed, and the dog is released, which runs helter-skelter after the fugitive. Weary Willie is next seen running through a wood, and believing himself safe from pursuit, he takes a seat on a fence and commences to have a real good "tuck in." His appetite and enjoyment are on a par, but just as he is nearing the end of his repast, he discovers that he is being followed. Away he flies, with the dog at his heels, and eventually climbs a tree just as the dog overtakes him. Not feeling safe he makes a noose of a piece of rope he has with him, lassoes the dog, and ties the end of the rope to a branch of the tree. Down the tree he comes, and off again at full tantivy. One of the men overtakes him, and there is a mad struggle, Hackenschmidt, not being in it, in comparison. At last he releases himself, and off he goes again, the picture ending by Weary Willie floundering head over heels in a pond of water, the splash as he enters being excellent. The length of this comical film is 250 feet, the price being £6 5s.

\* \* \*

### **The Guinea Entertainer.**

Another side-splitting comic, and a film which is full of sparkling humour throughout, is the one under review. There is not a picture in the whole of its length which is not splendidly acted, and to good effect. The subject opens with an "At Home" at which several ladies are present, and to which Professor Doit, the popular guinea entertainer has been invited, thereby adding a little *eclat* to the event. He enters and places a small cage on the table. After some sleight-of-hand tricks he produces two white mice, which are very much admired by the ladies, so long as they keep within bounds. Through an accident the table is upset, when the mice run about the floor, the ladies jumping on the chairs, holding up their skirts, and screaming in their fright and horror. The Professor tries to catch them, but is unsuccessful, one escaping up the chimney. He follows, but the ladies with a long pull, and a strong pull, try to get him back, but instead, they secure only his nether garments. The mouse is next seen running along the roof, and in time, one of the chimney pots commences to totter and eventually falls over. The Professor struggles out, and is nearly suffocated by the smoke issuing from an adjoining chimney pot. In his desperation he tumbles the pot down the chimney. The next scene shows the mouse running through an open window into the daughter's bed-room. The girl is terrified, and jumps out of bed, just as the Professor comes through the window. She leaves the room, and the Professor, intent on the capture of his white mouse, overturns the bed, and finally secures it. The scene concludes with showing the Professor's wild excitement at his success. Whilst being screamingly funny, the subject does not offend against good taste, and it may be exhibited in consequence to any audience. The length is 170 feet, and the price £4 5s.

# ANOTHER CORONATION

## IMPORTANT ANNOUNCEMENT

Two of our operators are visiting Norway to photograph the Coronation of King Haakon and Queen Maud at Trondhjem, on Friday, June 22nd. The event is exciting the keenest interest at home, owing to the close relationship existing between the new Norse Dynasty and our own Throne. It is

## HUNDREDS OF YEARS

since a similar event took place in "The Land of the Midnight Sun." The subject is therefore sure to be immensely popular. Look out for prints early in the following week. Orders will be executed in rotation.

---

WE SHALL LEAD AGAIN

THE  
**WARWICK TRADING CO.**

## Our Message Boy's Attempt at an Editorial.

Wonce upon a time, but not a long, long wile ago, their lived in London town, a gent who thort he was a Toff. You know. His talking was so funny that every body lafied, cause he was always agoin to do some mity great big thing. He had a horfice in the cite, and one day he pat an thunk, an thunk. A



pal came in to see him, and this gent told his pal that he had got a brilliant hidea, and was agoin to take ~~this~~ <sup>this</sup> sploage of Stevens, like you see on the railway staychuns is the guvnor's fault. He gave me a shuve an said, toffs dont steal you blithering hidiot. Well I never says as they did, but they sometimes take their guvnor's good name, and this is wat the Toff did. He told his pal that he wood, and said lafingly that Rock Feller woodnt be in it, for he wood make heaps and heaps of money. It was all coo. As sure as my names Harry Hidea he wont, for I know that unless you do the best for your guvnor you dont get. Thats the boss acallin me wanting me to take some films out you bet. Peapol must eat them they like them so much.



**All Professionals  
Should Use**

**Lynico Soap**

**Try a Cake and  
you will use  
no other**



# NEWS IN BRIEF

A VERY funny sight greeted the eyes of the public at the Alhambra on Tuesday, May 22nd. A cinematograph film was exhibited upside down. We should have been sorry to have been near the operating box at the time. No doubt it was pretty warm.

\* \* \*

Congratulations from our readers continue to pour in. One customer writes to say that he will be pleased to subscribe to our magazine, in order to make sure of receiving a copy regularly; another says that he finds it most useful, and so on. We can only reiterate what we have previously said, namely, that we are only too pleased to post a copy to anyone interested in cinematography. We again sincerely thank our readers for their more than kindly interest in our venture.

\* \* \*

There are a few people in the trade who would give their ears to know the method whereby the Warwick were able to exhibit the picture of the Spanish Wedding, in London, within 48 hours of its taking place.

\* \* \*

It was really laughable to see our dark-room operators keeping one another awake during their 51 hours, straight-off work, on the Spanish Wedding.

\* \* \*

This reminds us that the Warwick premises were open from 8-30 on Saturday morning, until 9-15 the following Monday (Bank Holiday) evening, and that there was an incessant stream of callers and telegraph boys, all wanting the film with the code word "Ena."

\* \* \*

The excitement after the event to get out of Madrid was intense. The Warwick operators had booked their berths five weeks ahead, with the International Sleeping Car Company.

\* \* \*

An American journal recently stated that "It is no indication of a man's worth that he is arrogant and over-bearing, but merely a proof of too much ego in his cosmos." Or in other words, that his convolute and reticular cerebellum is more or less moribund. [ED.]

\* \* \*

Not long ago, a brilliant youth called on us and said that his "guvnor" had sent him to get the price of Senna and Matter Pills (cinematograph film). It reminded us of the small boy who told the chemist that he wanted a bottle of medicine for his mother, who had got Hen's flying out o'th window (influenza). When found make a note of. [ED.]

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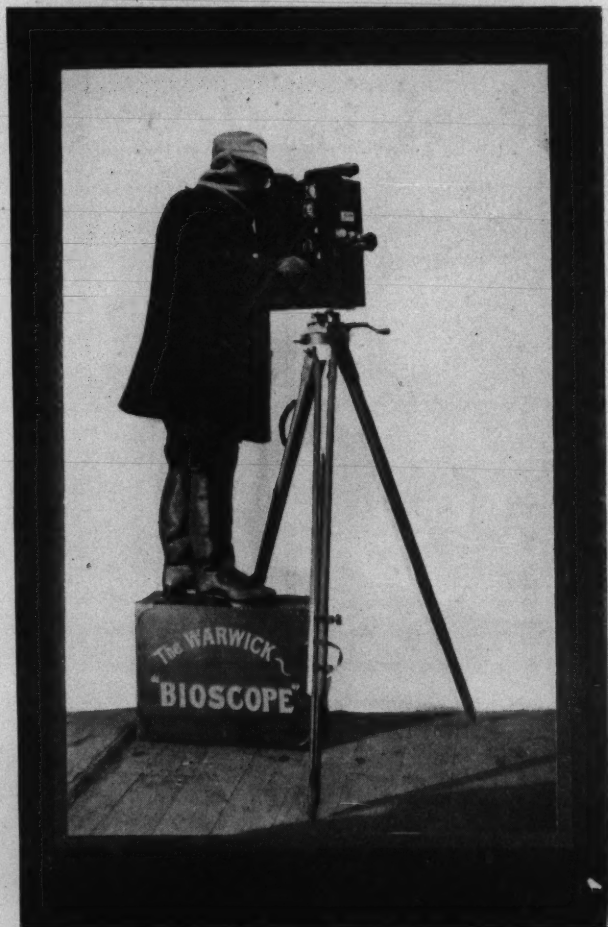
W.C.



# The Wellman Polar Expedition

## Our Operator Leaves London

EVERY detail in connection with Mr. Wellman's daring project is nearing completion. The air-ship has just left Paris for Tromso, and the remainder of the month will be spent in



MR. J. ROSEMAN IN HIS ARCTIC RIG-OUT.

assembling the parts, and testing its capabilities in northern latitudes. As many of our friends are taking more than ordinary interest in our latest venture, we give below a few particulars of this novel air-ship, by which means it is hoped to reach the Pole. It has been built for moderate speed, namely to travel about 12 miles per hour, and will carry over 5,000 pounds of petrol, which is reckoned sufficient for a journey of 1,800 miles. In design, it is more like a sea vessel than an air-ship, and the lifting power is 16,000 pounds. In length, the *America*, as she has been christened, is 164 feet, and the diameter 52 feet; the surface measures 21,000

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square feet, and will contain 224,000 cubic feet of hydrogen. Three thicknesses of material have been used in the making, the three being cemented into one by means of an india-rubber cement. In this way about 10,000 square yards of material have been used in its construction.

Our operator, Mr. J. Roseman, whose photograph accompanies this article, left London on May 25th to join the remaining members of the expedition at Tromso. He had tons of luggage with him, which took three cabs to convey it to the station. About fifteen of our employees went to King's Cross to see him off, and as the train steamed out the station, three rousing cheers were given, which nearly took the roof off. It was quite an exciting moment, and even our operator himself realised that he was commencing one of the most perilous journeys of his life. On returning to the office, one of our men was successful in securing a prize-winning tram ticket. We cannot overlook this fact, as it seems an omen of success to our latest undertaking. On page 47 we review a film which depicts, in a remarkable manner, the capabilities of the motor sleigh that accompanies the expedition.



*We invite questions on all Technical and other matters connected with the Trade. Queries should be received by the 15th of the month to appear in the following month's issue, but those of general interest only will be answered under this heading. Other than these will be answered by post, as will also urgent inquiries. To those asking advice:—*

- (1) *Kindly write on one side of the paper only.*
- (2) *Number each question, and confine each to one subject.*

J. D. S. asks how it is that he cannot get his film to stick together at the joining, when he does it himself. The reason undoubtedly is, that he is not joining the ends correctly. All the emulsion must be scraped cleanly off one end, before placing the other end on the top of it.

"Manchester" is desirous to know whether he can make sure of receiving "Cinematograph and Bioscope Magazine" by subscribing to it. We are only too pleased to send it regularly to any exhibitor, or, in fact, to anyone interested in cinematography, gratis and post free, on receipt of application.

"Exhibitor" wants to know the correct tilt of the carbons when using the arc lamp with continuous current. They should be about 20°, or in other words, about the same angle as an imaginary line drawn between the 1 and 7 o'clock figures on a watch, or when the minute hand is at 5 past 12 o'clock.



**E**NTERPRISE and Initiation are two of the most vital qualifications, now-a-days, for the successful up-building of any branch of commercial industry. Without them, all is chaos ; with them, all is order, and satisfaction is maintained all round. Success in business, therefore, depends to a very large degree upon the possession of these faculties, exerted in right directions.

*B. W.*

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